Art Gallery of Ontario

THE GALLERY

VOLUME 3 NUMBER 5 MAY 1981 A PUBLICATION OF THE ART GALLERY OF ONTARIO

African Majesty: From Grassland and Forest The Barbara and Murray Frum Collection

Royal Ancestor Figure, Hemba, Zaire, wood; h. 65.1 cm. Collection of Barbara and Murray Frum.

by Alan G. Wilkinson

African Majesty, on view in the Gallery of Contemporary Art from May 23 through July 12, marks the first time one of the most important private collections of African art in North America has been catalogued and exhibited in its entirety. All 59 carvings will be illustrated in the catalogue (12 in colour), with an introduction by Alan G. Wilkinson and notes on each work by the distinguished scholar William Fagg, former Keeper of the Museum of Mankind, British Museum, and one of the world's leading authorities on the sculpture of Africa.

One of the most enlightened of recent trends is the growing fascination with the so-called "primitive" arts. Although the sculpture of Africa, Oceania, and ancient America has been collected and studied for centuries, the popularity of recent exhibitions such as *The Art of the Pacific Islands* and *The Treasures of Ancient Nigeria* certainly suggests that the astonishing achievements of these non-European cultures are finally receiving their due. Important exhibitions of tribal art are being organized by pre-eminent museums in Canada and the United States—museums such as the Art Gallery of Ontario that until recently have been preoccupied with the history of Western art. *Form and Freedom*, an exhibition of Northwest-Coast Indian art, was shown here in 1977. Two years later the Art Gallery of Ontario accepted the important Klamer Gift of Inuit art. In the National Gallery of Canada's exhibition, *Twenty-Five African Sculptures* (1978), 17 of the carvings belonged to Barbara and Murray Frum.

The fact that the Frums have acquired this superb collection in little more than a decade is a remarkable achievement. As no doubt happens with many passionate collectors, their love for African sculpture developed almost by accident. Beginning with their first casual purchase of an attractive but unremarkable work, they quickly discovered that African artists had produced sculptures that equal the finest achievements of any culture or period. In the early 1960s masterpieces of African art were still available to private collectors. Works that had been in private collections for generations were finding their way to the salerooms and dealers of London, Paris, Brussels, and New York. As well, during the African wars, material that had been cherished and hidden from European officials and traders for 100 or perhaps 200 years became available. Undoubtedly, the exhibition *Arts primitifs dans les ateliers d'artistes* at the Musée de l'Homme in Paris in 1967 was also instrumental in shaping the Frums' attitude toward African art. As Picasso, Braque, Matisse, Modigliani, and Brancusi had done in the early years of this century, the Frums admire and collect primitive art not as ethnographical curiosities, but as superb sculptural creations that can take their rightful place beside the greatest sculptures in the Western tradition.

As early as 1920 the English critic Roger Fry was writing of Negro Art: "I have to admit that some of these things are great sculpture—greater, I think, than anything we produced even in the Middle Ages." Confronted with carvings in this exhibition such as Yoruba ivory *Horse and Rider*, the Yombe *Seated Female with Child* and the Bangwa *Queen Nana with Child*, few would

Continued on page 2

Reliquary Figure, Kota, Gabon, wood, brass, copper, iron; h. 50.1 cm. Collection of Barbara and Murray Frum.

Paul Peel's After the Bath

by Judy Malone

Paul Peel's *Sketch for After the Bath*, a small oil on wood panel, now hangs in the Georgia Ridley Gallery, below the artist's large, popular canvas *After the Bath*, given to the Art Gallery of Ontario in 1972. The new acquisition is not merely an echo of the larger work, but a charming composition in its own right. The two works were united as a result of sleuthing on the part of Dennis Reid, the Gallery's Curator of Canadian Historical Art.

Born in London, Ontario, Paul Peel (1860-1892) is the Canadian who comes closest to embodying in his art all that is popularly meant by the term "academic" painting. A student at the Pennsylvania Academy in Philadelphia in 1877 when he was only 17, Peel worked under the Academy's famous teacher, Thomas Eakins. By 1880 Peel was studying with Lefebvre and Gérôme in Paris. Although he married a Danish student and settled in the French capital, he continued to exhibit in Canada and so was well known here.

For the 19th century lover of pictures, the works of Peel had great attraction. Critics praised them highly and reproductions were widely distributed. The human warmth of the subjects appealed to the sentimental tendency of the time, and assured their popularity. *After the Bath*, with its view of freshly-scrubbed, heat-flushed children before the fire, remains the most endearing and beloved of Peel's studies.

In 1890, *After the Bath* (the large canvas now owned by the Gallery) won a third class medal at the Paris Salon, and Sarah Bernhardt was among the collectors who vied to buy it off the Salon wall. However, the painting was bought by the Hungarian government for its national collection. In this century, it was sold to a private collector in Canada. Finally it was left in a bequest to the Ontario government, and the Art Gallery of Ontario received custody of it in 1972.

Among six known versions of *After the Bath* are: an 1890 sketch, publicized by the Toronto Telegram in 1935, the authenticity of which was never proven; an unfinished painting, the largest and apparently a first attempt, now in the Loeb Collection of Toronto; and an outright copy by John P. Hunt, a London, Ontario genre and landscape painter. Another *After the Bath* was owned at the turn of the century by a Frank Gray of Toronto, and exhibited in 1903 but it may in fact have been a clever reproduction, lithographed on canvas. A number of these have come to light in recent years in Europe and North America.

Paul Peel (Canadian, 1860-1892), *After the Bath*, 1890, oil on canvas, 147.3 x 111.1 cm. Gift of the Government of the Province of Ontario, 1972.

The Gallery's recent acquisition is a small panel, with an inscription on the back reading, "To Mother—May 7th, 1890/Paul Peel."

Several years ago, Dennis Reid was negotiating the purchase of Peel's *The Discovery of Moses* for the National Gallery of Canada. The owner was Patricia Brooks-Hammond, adopted daughter of (although near the same age as) Paul Peel's daughter, Marguerite. Miss Brooks-Hammond inherited Marguerite's collection of Peel paintings, sketch books and memorabilia.

Reid later visited Miss Brooks-Hammond at her home in California, where he came across both the *Sketch for After the Bath* and evidence that Peel worked directly from posed photographs of his own children for this painting.

Says Reid, "People often don't realize what went into the making of late 19th century, highly finished, naturalistic paintings." Referring to the specialized knowledge of anatomy, the numerous preparatory sketches and trial versions before the final canvas, Reid says the *Sketch for After the Bath* acquisition is important in helping viewers to understand the process of invention.

Although more investigation (such as comparison of the *Sketch* to the Gallery's large original and the unfinished version in the Loeb collection) is necessary, Reid speculates Peel kept this small version as a souvenir for his mother, or a record or memory of the large canvas which was shipped off to Budapest.

Continued from page 1

question Roger Fry's prophetic judgement.

The Frums have made no attempt to assemble a comprehensive group of objects to represent each of the dozens of African tribes and geographical regions. Rather, the emphasis has been on aesthetic and sculptural qualities, and each carving has been chosen for its own merits from the best examples available. As with most collectors, certain areas and styles hold a special attraction for the Frums, and their collection is particularly rich in works from Cameroon, and the Congo. The fact that almost every major publication on African art in the last few years has included sculptures in this collection attests to their taste and judgement.

In the catalogue notes William Fagg offers the highest possible praise to the carving *Queen Nana with Child* which will be reproduced in colour on the cover of the catalogue. He writes: "The famous figure of a female dancer in the Helena Rubinstein Collection, now in Los Angeles, is widely regarded as one of the finest of all known works of African art. Although vastly different in conception, this wooden effigy of Queen Nana of Batufam . . . is certainly fit to stand beside it."

The influence of primitive art, particularly African and Oceanic, on artists such as Gauguin, Picasso, Derain, Matisse, and Brancusi in France, and Kirchner, Nolde, and Schmidt-Rottluff in Germany is well known. "People are always talking about the influence the Negroes had on me," Picasso told his friend André Malraux. "We all loved the fetishes. Van Gogh said his generation had Japanese art—we have the Negroes." Although Picasso may have become familiar with African sculpture in 1906, its full impact on his art did not appear until the following year, when he was working on his revolutionary painting *Les Demoiselles d'Avignon*. It was probably after a visit to the Trocadéro Museum (now the Musée de l'Homme, Paris) that he reworked the heads of the two right-hand figures,whose features resemble Kota reliquary figures from Gabon. There are several outstanding examples of these figures in the Frum Collection. It was the artists in the early years of this century who set in motion the perception of the extraordinarily inventive carvings of Africa and Oceania as works of art, not simply ethnological curiosities. Two important recent acquisitions by the Art Gallery of Ontario reflect the influence of primitive art: Gauguin's tamanu wood carving *Hina and Te Fatou* of 1892-93, and Picasso's little wood sculpture *Poupée* of 1907.

This exhibition and William Fagg's catalogue of the Frum collection make an important contribution to African scholarship. The works of art are of tremendous interest in their own right as "great sculpture," as Roger Fry wrote in 1920, but they are also relevant in the context of the Art Gallery of Ontario's collecting and exhibition policies. A number of works in the Henry Moore Collection, as well as the Gauguin and Picasso carvings noted above, were inspired by examples of primitive art, which these artists greatly admired. In November of this year the Art Gallery of Ontario is mounting a major loan exhibition, *Gauguin to Moore: Primitivism in Modern Sculpture*, which will explore the impact of non-European art on such major artists as Gauguin, Picasso, Matisse, Modigliani, Lipchitz, Brancusi, Giacometti, and Moore. It is indeed timely that *African Majesty* falls between the recent exhibition of van Gogh and his contemporaries, who, as Picasso said "had Japanese art," and the forthcoming sculpture show which focuses on Picasso and his generation, who loved the African fetishes.

Alan G. Wilkinson is Curator of Modern Sculpture.

Gelede Helmet Mask, Yoruba, Nigeria, wood, traces of pigment; 1. 31.8 cm. Collection of Barbara and Murray Frum.

Gallery Shop

Collectors' Titles on View

Christopher Pratt 58/93 $2500.00
Emily Carr one of 250 $1500.00
Heritage of Upper Canadian Furniture 98/400 $250.00
Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs E. Bénézit 10 volumes $595.00 French only
Lives of the Most Eminent Painters, Sculptors and Architects G. Vasari 3 volumes $282.00
Textile Designs of Japan $194.95
Leonor Fini Fruits de la Passion $225.00
Leonor Fini Peinture, Graphique, La Livre de Leonor Fini $129.95 each

MEMBERS' LOUNGE

The Members' Lounge

A quiet comfortable setting for you and your guests.

Light luncheons served from 12:00 noon to 2:30 pm

Open from noon to 5:30 pm Tuesday to Sunday and Wednesday and Thursday evenings until 9:00 pm

Goodridge Roberts at the Peak of His Career

by Irene Szylinger

The arrival of the exhibition, *Goodridge Roberts: Paintings from the Fifties and Sixties*, which opens May 2 and continues through June 28 in Gallery E, marks the conclusion of an eight-city tour of Ontario. Both landscape and still-life paintings, dominant throughout Roberts' *oeuvre*, are represented in the 27 works in the exhibition. One portrait, *Girl in Black* (1959), is also included.

The landscapes to which Goodridge Roberts (1904-1974) returned again and again are the Laurentians and the Eastern Townships in Quebec, Georgian Bay, in Ontario, and areas around the St. John River in New Brunswick. He preferred to paint *en plein air* and to complete his compositions outdoors. For this reason Roberts painted landscapes only in the summer, when the weather provided the clear light and vivid colours he favoured.

The predilection for completing landscape paintings *in situ* was to remain with Roberts throughout his life. In a 1966 interview with Alfred Pinsky, cited in part in the exhibition catalogue, Roberts discusses his formal concerns in relation to all the subjects he painted:

"I know that in doing the figure or still-life, I have to think of the wall behind the figure as something almost as important as the figure itself. . . . I like to have things reduced as much as possible to a wall, to a table, to the few objects on the table and then perhaps by considerable changing, to be able to bring these things all together so that no one part of the picture is more important than another. The wall might become quite as important as any of the objects on the table. I know that I tend when painting landscape often to think of the sky as a backdrop, almost as a wall."

Goodridge Roberts was brought up in a creative family. His father Theodore Goodridge Roberts, his uncle Sir Charles G. D. Roberts, and his cousin Bliss Carman were nature poets influenced by the English Romantics such as Wordsworth, Keats, and Shelley. Although he started painting as a boy in New Brunswick, Roberts' own formal education took place at the Ecole des Beaux-Arts in Montreal (1923-25) and at the Art Students' League in New York (1926-28). There Roberts studied under John Sloan, Boardman Robinson, and Max Weber.

Goodridge Roberts (Canadian, 1904-1974), *Still Life with Iris*, 1962; oil on masonite, 122.1 x 152.8 cm. Private Collection.

On his return to Canada, Roberts continued to paint while periodically undertaking teaching positions. Roberts taught with the Ottawa Art Association (1930), in Kingston as a resident artist at Queen's University (1933-36), at the Montreal Art Association, School of Art and Design (1939-49), at the Montreal Museum of Fine Arts (1952-53), and as a resident artist at the University of New Brunswick (1956-60). Teaching for Roberts was a way of supplementing his income when sales of his works of art were infrequent. In spite of difficulties during the Thirties and Forties, Roberts participated quite often in both solo and group exhibitions.

Goodridge Roberts' painting is connected to a landscape tradition that is directly related to, but does not imitate, that of the Group of Seven. He did not aspire to infuse his landscapes with emotional content and he "arranged" his canvases, reflecting international tendencies prevalent in the early part of this century. These various modernist tendencies could be readily seen in exhibitions in Canada and the United States. Although Roberts' stay in New York exposed him to several Post-Impressionist exhibitions, he remained true to a distinct personal style. He does rightly pay homage to Cézanne, who particularly touched him:

"Though quite possibly my work had none of the characteristics of Cézanne, of all the men of that period, I still do feel a greater admiration for him. . . . I know the first person to excite me at the time was Cézanne. I may in a way cling to this feeling for him partly because he does perhaps symbolize for me my participation, to a small degree, in an awareness of something that I had never suspected existed prior to that time."

European and particularly French art was not the only source of inspiration. Roberts belonged to a group of artists who called themselves the *Prisme d'yeux*, which formed in 1947 as a splinter group from the Contemporary Art Society one year prior to its dissolution. This group included, among others, Jacques de Tonnancour, Albert Dumouchel, Gordon Webber, Leon Bellefleur and was led by Alfred Pellan. The *Prisme d'yeux* group lauded the independence of art "freed from all contingencies of time and place, of restrictive ideology, conceived without any literary, political, philosophical, or other meddling which would dilute its expression or compromise its purity."

In his own way Roberts remained true to this credo. He continued to paint by directly observing the object, using observed information as the organizational basis for a painting. Composition was built on observed facts, each detail contributing equally to the entire composition, and none being independent of the whole.

The Goodridge Roberts exhibition was organized and circulated by the Art Gallery of Ontario Extension Services, with support from Festival Ontario and the Ministry of Culture and Recreation.

Irene Szylinger is Special Projects Officer, Extension Services.

Masterworks from Norton Simon Foundation on View

Nine important European masterworks are now on display in the Old Masters Galleries. They are in Toronto under the terms of a generous loan agreement with the Norton Simon Foundation, Pasadena, California.

Chronologically the nine pictures range from *The Birth of St. John* by Murillo (1617-1682) to *Nude Woman Combing Her Hair* by Picasso (1881-1973). The other artists, all represented by major works, are Canaletto, Corot, Courbet, Toulouse-Lautrec, Pissarro, Rousseau and Braque.

With so wide a range it has been decided to integrate them with the gallery's Permanent Collection rather than present them in a separate hanging. In this way the visitor will be able to view the pictures in their appropriate historical context. The loans will be identified by a special label.

The initial loan is for six months, which began in early April. However, there is a good possibility that the Norton Simon Foundation will extend that period.

Henri Rousseau (French, 1844-1910), *Exotic Landscape*, 1910, oil on canvas, 130 x 163 cm. The Norton Simon Foundation, Pasadena, California.

THE GALLERY
MAY 1981 VOLUME 3 NUMBER 5

Editor
Denise Bukowski

Features Editor
Gail Hutchison

Events Editor
Borys Sobchak

Advertising Manager
Jan Marsh

Production Coordinator
Marilyn Bouma

Design
Andrew Smith Graphics

Manager, Membership Services
Sandra MacKenzie

Publisher
Alex MacDonald

THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4 Telephone: (416) 977-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

GRANGE COURT RESTAURANT

While at the Gallery dine in comfort at the Grange Court Restaurant
Luncheon daily from 12 noon
Dinner Wednesday and Thursday, 5:00 pm to 8:30 pm

Fully licensed
Major credit cards accepted
For reservations call 977-0414

Art Rental Service

Come to see our collection. You may rent up to six works of art for one, two or three months.

Open for business Tuesday-Saturday from 11:00 am to 9:00 pm (Thursday from 11:00 am to 9:00 pm)

Open for viewing during regular Gallery public hours.

A Project of the Volunteer Committee

Events

Exhibitions

The Frum Collection of African Art
Gallery of Contemporary Art
Saturday, May 23—Sunday, July 12
An exhibition of 59 African sculptures from the collection of Barbara and Dr. Murray Frum. The exhibition catalogue is written by William Fagg, former Keeper of the African Collections in the Department of Ethnography of the British Museum, and the Art Gallery of Ontario.

Goodridge Roberts: Paintings from the Fifties and Sixties
Gallery E
Saturday, May 2—Sunday, June 28
An exhibition, from a private collection, of approximately 30 paintings by Goodridge Roberts from the Fifties and Sixties.

Jock Macdonald: The Inner Landscape, A Retrospective Exhibition
Sam and Ayala Zacks Wing
through Sunday, May 17
A major retrospective of the work of Canadian painter J.W.G. (Jock) Macdonald from his early years in Vancouver to his death in 1960.

Elizabeth Ewart/Stephen Menzies/Malcolm Rains
Gallery of Contemporary Art
through Sunday, May 10.

Recent Acquisitions of European Master Prints and Drawings
Margaret Eaton Gallery
through Sunday, July 12.

Permanent Collection

Print and Drawing Gallery
Selections from the Permanent Collection.

Walter Trier Gallery
Selections from the Klamer Family Gift of Inuit Art.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the Permanent Collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
through Sunday, May 3
Selections from the Trier-Fodor Foundation Gift.

Extension Services

The following Extension Services exhibitions will be circulating during the month of May. Dates are subject to change.

Paul Fournier: Form and Meaning in Nature—The Mushroom
Aurora Public Library, Aurora
May 1-24

K.M. Graham: Arctic Works on Paper
Manitouwadge Recreation Centre, Manitouwadge
May 8-31

Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift
the Gallery/Stratford, Stratford
May 1-24

Stephen Livick: Photographic Explorations
Cambridge Public Library, Preston Branch
May 2-28

Goodridge Roberts: Paintings from the Fifties and Sixties
Gallery E, Art Gallery of Ontario, Toronto
May 2-June 28

Open Studio: Ten Years
Art Gallery of Algoma, Sault Ste. Marie
May 7-30

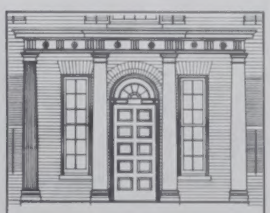
Prints by David Hockney
London Regional Art Gallery, London
May 15-June 15

Folk Art Treasures of Quebec
Rodman Hall Arts Centre, St. Catharines
May 15-June 15

A Selection from Les Très Riches Heures de Jean, Duc de Berry
W.B. Lewis Library, Deep River
May 16-31

Art Tours

Sponsored by the Volunteer Committee, Art Gallery of Ontario. For further information, see coupon on page 5.



THE GRANGE

Hours: daily 12.00-4.00 pm
Wednesday and Thursday,
12:00-4:00 pm
and 6:00-9:00 pm
Closed Mondays

The Grange, built in 1817 and the oldest brick house to survive in the city, remains a symbol of Toronto and its history.

"Woman & Wolfhound" *Erté*
30" x 20" *$44.00*

THE REPRODUCTION SHOP
HIGH FASHION
Always new and exciting posters and reproductions
Leader Frames—Museum Mounts
10% Members' Discount
Open Gallery Hours
A Project of the Volunteer Committee

Vienna/Prague/Budapest
The Glory of the Hapsburgs
October 14-28
Fly with us to Vienna, Prague and Budapest—three great cities of the Hapsburg Empire. See baroque castles, medieval monasteries, and unrivalled masterpieces of art in public and private collections. See porcelains, crown jewels, and imperial costumes in three cities once part of the most powerful empire in Europe. Hear the Vienna Boys Choir at the Hofburg, a performance at the opera, and a symphony concert. Dance to gypsy music and delight in the inventive Laterna Magica theatre. Taste the rich and varied cuisines and wines of the diverse people of these cities.

New York
October 26-30
For five days we will explore public collections, the galleries in Soho, and the expanding field of photographic art. See Lichtenstein at The Whitney and, the old master images in the collection of Baron Thyssen-Bornemisza.

Gallery Hopping
Guelph and Elora
Wednesday, May 13
Enjoy a lovely spring-day visit to the new Macdonald Stewart Art Centre on the beautiful campus of the University of Guelph. Then on to Elora for a delicious lunch at the Elora Mill overlooking the Gorge, followed by a browse through the restored streets of the town. Departure at 8:45 am sharp from the St. Clair subway station (Pleasant Blvd. entrance). Price, including lunch: $24.00. Coupon.

Members' Activities

Art and Apéritif
Join us each Wednesday at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For information regarding the subject, please call the Information Desk on the day of the tour.

The Grange
Group Tours of The Grange

Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. All tours should be arranged at least two weeks in advance. Adult tours (minimum of 10 people): $2.50 per person. Senior citizens tours (minimum of 10 people): 50¢ per person. Student tours: $1 per student (accompanying adults free). We suggest that group size be limited to 30 persons.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange, Tuesday through Sunday at 2:30 pm. The subject is ***The Grange: an Introduction to a Gentleman's House.***

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.
Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the Permanent Collection.
Wednesday and Thursday, 2:00 pm
Gallery docents give talks on temporary exhibitions of special interest.
Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.
Group tours are available; please contact the Scheduling Office.

Walking Tour
Jock Macdonald: The Inner Landscape, A Retrospective
Sunday, May 3, 3:00 pm
A tour conducted by Joyce Zemans, Chairman, Department of Visual Arts, York University, and organizer of the exhibition that traces the evolution of Macdonald's work from the early paintings and watercolours of his Vancouver period to the magnificent works created between 1956 and 1960. Assemble at the entrance to the Zacks Gallery. Free with admission to the Gallery.

Akio Suzuki performing new music of Japan.

In Concert

New Music of Japan: Akio Suzuki
Walker Court
Sunday, May 31, 8:30 pm
Musician and composer Akio Suzuki has invented a stunning array of instruments (glass, wood drumsticks, metal cylinders) to create a mesmerizing sound. The science of sound captures the echo of nature through his personalized instruments.
For the past few years, Akio Suzuki has worked in collaboration with Yoshi Oida, one of the best known actors in Peter Brooks' International Company. Tickets available at the Information Desk. Members, students, and senior citizens: $4. Non-members $5.

The Gallery Shop

Come and meet Harry Campbell, who will be in the Gallery Shop on Sunday, May 10 from 2—4 pm to sign copies of his book, ***Canadian Art Auctions, Sales and Prices 1976-78***

For Young People

Hands On
For children age six and up who are accompanied by their parents, ***Hands On*** provides an experience of visual discovery. ***Hands On*** will be open from 1:00 to 4:00 pm, Sundays, May 3, 10, 17, 24, 31.

Calendar at a Glance

May

	Tuesday 5 12:15 pm Gallery Talk 6:30 pm course: Italian 16th century painting	**Tuesday 12** 12:15 pm Gallery Talk 6:30 pm course: Italian 16th century painting	**Tuesday 19** 12:15 pm Gallery Talk 6:30 pm course: Italian 16th century painting	**Tuesday 26** 12:15 pm Gallery Talk 6:30 pm course: Italian 16th century painting
	Wednesday 6 12:15 and 2:00 pm Gallery Talk 5:30 pm Art & Aperitif 7:00 pm Special Evening: Elke Town	**Wednesday 13** 12:15 and 2:00 pm Gallery Talk 5:30 pm Art & Aperitif	**Wednesday 20** 12:15 and 2:00 pm Gallery Talk 5:30 pm Art & Aperitif	**Wednesday 27** 12:15 and 2:00 pm Gallery Talk 5:30 pm Art & Aperitif
	Thursday 7 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 14** 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 21** 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week	**Thursday 28** 12:15 and 2:00 pm Gallery Talk 7:30 pm Talk of the Week
Friday 1 12:15 pm Gallery Talk	**Friday 8** 12:15 pm Gallery Talk	**Friday 15** 12:15 pm Gallery Talk	**Friday 22** 12:15 pm Gallery Talk	**Friday 29** 12:15 pm Gallery Talk
Saturday 2 *Goodridge Roberts* opens 2:00 pm Talk of the Week	**Saturday 9** 2:00 pm Talk of the Week	**Saturday 16** 2:00 pm Talk of the Week	**Saturday 23** *The Frum Collection of African Art* opens 2:00 pm Talk of the Week	**Saturday 30** 2:00 pm Talk of the Week
Sunday 3 1:00-4:00 pm Hands On 2:00 pm Talk of the Week 3:00 pm Walking Tour: Joyce Zemans	**Sunday 10** *Ewart/Menzies/Rains* closes 1:00-4:00 pm Hands On 2:00 pm Gallery shop book signing with Harry Campbell 2:00 pm Talk of the Week	**Sunday 17** *Jock Macdonald Retrospective* closes 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Sunday 24** 1:00-4:00 pm Hands On 2:00 pm Talk of the Week	**Sunday 31** 1:00-4:00 pm Hands On 2:00 pm Talk of the Week 8:30 pm concert: Akio Suzuki

SPECIAL EVENINGS FOR MEMBERS

On May 6, Elke Town, Special Guest Curator will give you an introductory talk and tour of *Goodridge Roberts* followed by dessert, coffee and discussion.
On June 10, Murray and Barbara Frum will join you for dinner at 6:30 in the Grange Court Restaurant and at 8:00 will give a personal tour of their collection of African Art.
It is a Member's privilege to invite guests. Tickets are $5:00 each for May 6th and $15:00 each for June 10th and may be ordered by mailing the *Special Evenings for Members* coupon together with a stamped, self-addressed envelope.

A Project of the Volunteer Committee.

Wednesday, May 6
GOODRIDGE ROBERTS
Guest: Elke Town

Wednesday, June 10
THE FRUM COLLECTION OF AFRICAN ART
Guests: Barbara and Murray Frum

Seated Female with Child, Yombe, Zaire, wood, glass; h. 27 cm. Collection of Barbara and Murray Frum.

Coupons

Donor Cards
A Project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:
(a) the donor, your name and address;
(b) the occasion to be honoured;
(c) the name and address of the recipient, and donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Special Evenings for Members

Please send me tickets for:
May 6 **Goodridge Roberts**
_____tickets @ $5
June 10 **Frum Collection**
_____tickets @ $15
I enclose a self-addressed, stamped envelope and cheque payable to the Art Gallery of Ontario for $ _____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office. *There are no refunds from 10 days prior to the event.*

Gallery Hopping

Guelph and Elora May 13
Please send me _____tickets @ $24.00. I enclose a self-addressed, stamped envelope and cheque payable to the Art Gallery of Ontario for $_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.

Art Tours

Please send me further information on the following tour programs:
Vienna/Prague/Budapest Oct. 14-28
New York Oct. 26-30

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please address your envelope to the Volunteer Office.

The Glory of the Hapsburgs

VIENNA/PRAGUE/BUDAPEST
October 14-28, 1981
See baroque castles, medieval monasteries and unrivalled masterpieces of art in public and private collections.
Grand Opera, fine wines, gypsy violins, experimental theatre.
See Art Tours section and coupon for further information.

A Project of the Volunteer Committee

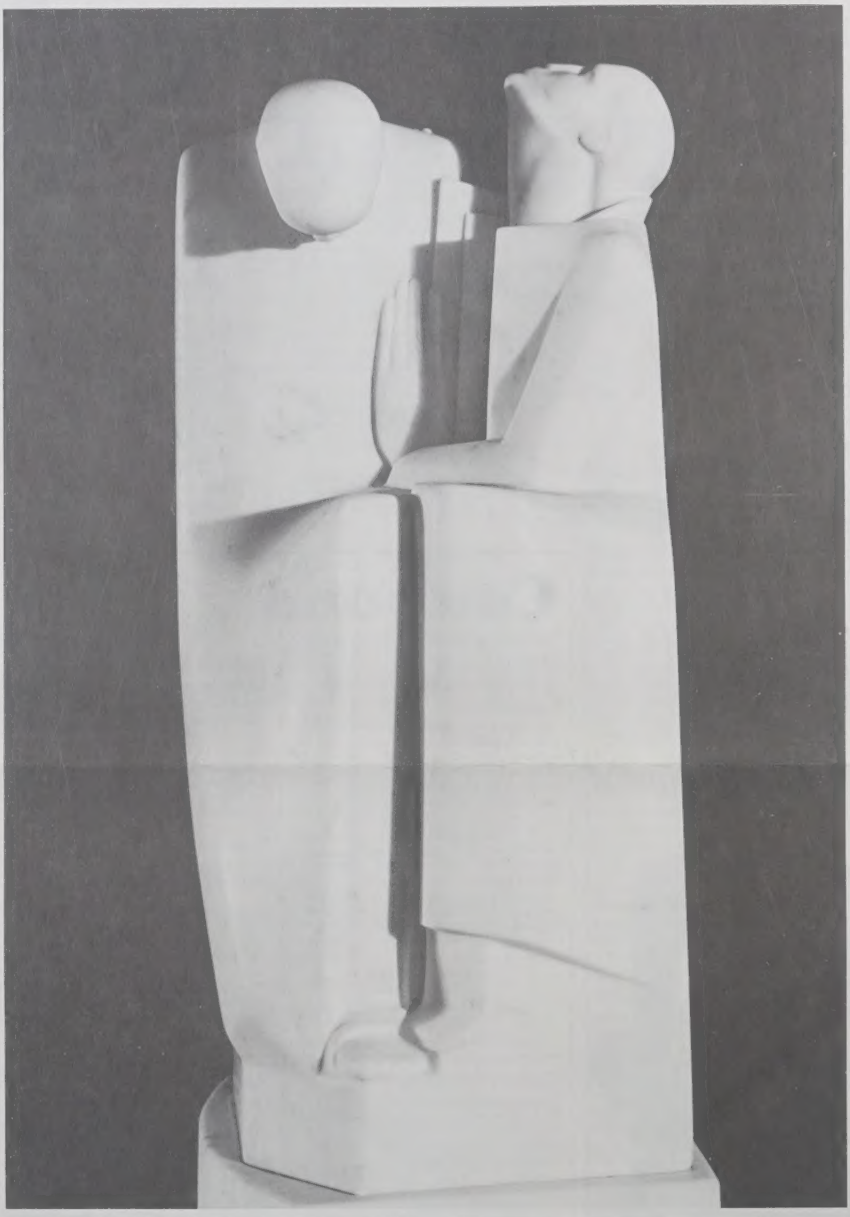
THE JEWELLERY SHOP

Canadian designer jewellery of brass, sterling, gold and bronze.

Sterling silver and blue coral cast shell necklace by Betty Fogel.

A Project of the Volunteer Committee

Open regular gallery hours and Monday from 11:00 am-5:00 pm



Recent Acquisition

Sculpture is the neglected child in the family of Canadian art. Demanding an extraordinary commitment on the part of the artist—it is expensive to fabricate, often heavy or unwieldy, and is often delicate or otherwise vulnerable in finish—it is equally as demanding of patron and public. Sculpture occupies the same sort of space we do, and this physicality confronts us aggressively whenever we move around it. Our bodies react instinctively to its mass and texture, and our emotions and thoughts must scramble after if we are to maintain our customary equilibrium. Too many of us simply ignore the whole matter. It is a wonder that we have the number of talented, dedicated sculptors that we do.

Among the most important Canadian sculptors of this century is Elizabeth Wyn Wood (1903-1966). Born in Orillia, Ontario, she once remarked that she had always wanted to be a sculptor, and modelled and carved as a child. Following high school she enrolled in the Ontario College of Art in Toronto (1921) and, after completing the four-year course and one year of post-graduate concentration in sculpture, she married her instructor at the college, the distinguished sculptor Emmanuel Hahn (1881-1957). That same year (1926) she enrolled in the New York Art Students' League for further study in sculptural technique.

Propelled by a great desire to further the cause of her calling, back in Toronto the following year she joined with her husband and a very small group of professionals in Montreal and Toronto to found the Sculptors' Society of Canada, which held its first exhibition in October 1928 in our galleries. Among the twelve pieces Elizabeth Wyn Wood showed then was *Man and Woman*. Created in plaster, the work was begun early in 1927, and it reflects the artist's initial aspirations as a professional.

A powerful study that explores the strength and the limits of a shared life, *Man and Woman* established at the beginning the sculptural ideas and values she would pursue throughout her long career. A moving, involving work, in experiencing it we transcend the pain of grief and sorrow to address an idealism that is given form in the interlocking lines and shapes of the sculpture itself.

Although during her career Elizabeth Wyn Wood executed close to fifty public monuments and numerous personal sculptures, she still found it necessary to teach. She spent 29 years at Central Technical School. *Man and Woman* remained in its plaster state throughout her life, displayed in the living room of her home. Before her death she left explicit written instructions for its fabrication in marble, and her wish was carried out. In the gleaming Saravezza of her choice it now graces the John Ridley Gallery. The work is one of the most significant additions to the Canadian Historical Collection in recent years.

Dennis Reid,
Curator, Canadian Historical Art

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

Canada Post Postage paid / Postes Canada Port payé
Bulk third class / En nombre troisième classe
10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.